

Musica

3563

D

6











*Nicht mehr*

# MISSA PASTORITIA

vom

*Abt Vogler.*

N<sup>o</sup> 2.

Partitur.

*Nicht mehr*

Nach dem hinterlassenen Original - Manuscript herausgegeben.

N<sup>o</sup> 4770.

Preis f. 7,30 kr.

Offenbach a/m, bey J. André.



Mus. 3563.D 6



✓







Handwritten musical score for a Kyrie eleison. The score is written on 18 staves, organized into three systems of six staves each. The top system contains instrumental parts for strings and woodwinds. The middle system contains vocal parts for four voices (Soprano, Alto, Tenor, Bass) and a basso continuo line with figured bass. The bottom system contains piano accompaniment for the vocal parts. The lyrics "Ky - ri - e - le - i - son" are written under the vocal staves. The score includes various musical notations such as notes, rests, dynamics (p, pp, ppp), and articulation marks. The figured bass line at the bottom of the page includes the following figures: 6 4, 3 3, 5 7, 6 4, 5 3.

Ky - ri - e - le - i - son

Ky - ri - e - le - i - son

Ky - ri - e - le - i - son

Ky - ri - e - le - i - son

6 4, 3 3, 5 7, 6 4, 5 3



This page contains a musical score for a Kyrie. The score is written for multiple voices and instruments. The top section includes several staves with complex musical notation, including notes, rests, and dynamic markings such as *pp* (pianissimo) and *p* (piano). The middle section features vocal parts with the lyrics "Ky-rie e-le-i-son" and "Kyrie". The bottom section includes a figured bass line with numbers indicating fingerings or chords.

The score is organized into systems. The first system includes staves for voices and instruments. The second system continues the musical notation. The third system features the vocal parts with the lyrics "Ky-rie e-le-i-son" and "Kyrie". The fourth system includes the figured bass line with numbers: 6, 3, 6, 5, 6, 5, 2, 6, 4, 5, 6, 7, 5, 6.



Musical score for a Kyrie eleison. The score is written for a large ensemble, including vocal soloists and a full choir. The music is in G major and 4/4 time. The Kyrie section features a complex texture with multiple voices and instruments. The lyrics "Kyrie eleison" are written below the vocal lines. The score includes various musical notations such as notes, rests, and dynamic markings like "pp" and "ff". The page is numbered 5 at the bottom right.



Handwritten musical score for "Kyrie eleison" by Franz Schubert, Op. 92. The score is written on ten staves, featuring vocal parts and piano accompaniment. The lyrics "Kyrie eleison" are written below the vocal staves. The score includes dynamic markings such as *p*, *pp*, *f*, *cresc*, and *dim*, as well as performance instructions like *glo*, *loco*, *Solo*, *Tasto Solo*, and *attacca*. The manuscript is on aged, slightly stained paper.



*Minore Solo*

Soprano. *Solo* Chris-te e-le-i-son

Contr' alto. *Solo* Chris-te e-le-i-son

Tenore. *Solo* Chris-te e-le-i-son

Basso. *Solo* Chris-te e-le-i-son

Violino 1<sup>mo</sup>

Violino 2<sup>do</sup>

Viola.

Basso ed Organo.

*pp* Chris-te e-le-i-son Chris-te e-le-i-son

*pp* e-le-i-son e-le-i-

*pp* Chris-te e-le-i-

*pp* e-le-i-

72 5 6 32 32 4 32 7 32 32 32 6 5 5 32 6 5 4 7 0.



This musical score is for a choral and instrumental piece, likely a setting of a hymn or liturgical text. It consists of two systems of staves. The top system features four vocal staves (Soprano, Alto, Tenor, Bass) and two piano staves. The bottom system features three vocal staves (Soprano, Alto, Bass) and two piano staves. The lyrics are written below the vocal staves, with some words appearing in different parts. The piano accompaniment includes various musical notations such as notes, rests, and dynamic markings like *arco* and *pizz*. The score is written in a key with one sharp (F#) and a common time signature (C). The bottom right corner of the page contains the number 4770.

Chris - te e - le - i - son Chris - te e - le - i - son Chris - te e - le - i - son e - le -  
son Chris - te Chris - te Chris - te e - le - i - son Je - le -  
son Christe e - le - i son Chris - te e - le - i - son Je - le -  
son e - le - i - son Je - le -  
i - son  
i - son Chris - te Chris - te Chris - te Christe e - le -  
i - son Chris - te Chris - te Chris - te Chris - te  
le i - son Chris - te Chris - te Chris - te  
arco arco arco  
pizz pizz pizz  
4770.



[illegible]



*Clarino in E e Timpani.*  
*Clarino in H e Corno in H.*  
*Corno in A.*  
*Corni in E.*  
*Flauti*  
*Oboi*  
*Clarineti in A.*  
*Fagotto Conc: e rip:*

*Tutti Fag:*  
*Tutti*  
*son Tutti*  
*Ky ri e*  
*i son*  
*Chris te e-le*  
*i son*  
*i son*  
*Tutti*  
*Ky*

*5 6 6 5 5 6*  
*32 64 6 60*  
*piu: 6*  
*5 7 32*  
*5 62*  
*6 4*  
*62 32*  
*32*



2 Flauto  
 unisono  
 2 Oboe  
 unisono  
 2 Clarinet  
 Fag. rip.

e le i-son Ky-ri e e-le i-son e le  
 le i-son e le i-son e le i  
 ri e e-le i-son e le i  
 ri e e-le i-son e le i

arco  
 arco  
 arco  
 arco

Tutti II

9 76 6 34 30 32 5 30 32 5 5 7 62



Handwritten musical score on page 13. The page contains multiple staves of music, including vocal parts with lyrics and instrumental parts. The notation is in a historical style, likely from the 18th or 19th century. The lyrics are written in a cursive script, and there are various performance markings such as *p* (piano), *f* (forte), and *Tutti*. The score is organized into systems, with some staves having repeat signs. The bottom of the page shows a change in the musical key or time signature, indicated by a new set of staves and a different clef.







son e-le i-son e-le i-son Ky-ri-e Ky-ri

4770



Flute

Clarinet

Bassoon

Horn

Soprano

Alto

Tenor

Bass

Piano

Ky-ri-e e-le-i-son

Solo

Tutti Fag.

pp

p

f

5/6

Tasto Solo



*Allegretto.*

*Gloria*

17

*Violini in E*  
*Tromboni*  
*Clarinetto*  
*Fagotto in H.*  
*Violini in A.*  
*Violini in E.*  
*Flauti.*  
*Oboi.*  
*Violoncelli*  
*Violone Contr.*  
*Violone*  
*Soprano.*  
*Alto.*  
*Tenore.*  
*Basso.*  
*Violino 1<sup>mo</sup>.*  
*Violino 2<sup>do</sup>.*  
*Viola.*  
*Basso*  
*Organo.*  
*Parto solo*



*Tutti*

*2 Fl.*

*Solo*

*Tutti/Fin*

*Tutti*

*Gloria in excelsis*

*Tutti*

*Tutti*

*in excelsis Deo*

*Tutti*

*Adagio Solo*



Deo in ex - cel - sis in ex - celsis Deo et in terra pax pax ho

*Tutti* in excelsis in excelsis in excelsis Deo

*Tutti* in excelsis Deo in ex-celsis in ex celsis in ex celsis

in ex - celsis Deo in ex - celsis in ex - celsis in ex - celsis Deo

*p. Tasto Solo*

1770.



mi - ni - bus bo - nae vo - lun - ta - tis be - ne - di - ci - mus te glo - ri - fi - ca - mus

pax pax pax lau - da - mus te a - do - ra - mus te

4770



te gra-ti-as a-gi-mus ti-bi prop-ter magnam glo-ri-am tuam

gra-ti-as glo-ri-am tuam

gra-ti-as glo-ri-am tuam

gra-ti-as glo-ri-am tuam

Tutti

4 7 7 0



Handwritten musical score on page 22. The page contains multiple staves of musical notation, including vocal parts and instrumental accompaniment. The lyrics are in Latin, starting with "Do-mine Deus rex coe-les-tis". The notation includes various musical symbols such as notes, rests, and dynamic markings like *ff* (fortissimo) and *solli* (soliloquy). The bottom of the page features a series of numbers: 50, 5, 34, 5, 5, 5, 34, 4, 0, 4, 7, 7, 0.

Do-mine Deus rex coe-les-tis

*ff* *solli* 50 5 34 5 5 5 34 4 0 4 7 7 0



De - us pa - ter omni - po - tens domine fi - li u - ni ge - ni - te Je - su Chris -

*Tutti Solo*

*Tutti*

4 7 7 0.



[illegible]



Minore.

Handwritten musical score for a piece in a minor key. The score consists of 12 staves. The first four staves are for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass). The next four staves are for a vocal quartet (Soprano, Alto, Tenor, and Bass). The last four staves are for a piano accompaniment. The music is in 4/4 time and features a key signature of one flat (B-flat). The vocal parts enter in the fifth measure with the lyrics "qui tol - lis pec - ca - ta". The piano accompaniment features a prominent melodic line in the right hand and a supporting bass line in the left hand. The score is marked with various dynamics including "p" (piano) and "pp" (pianissimo).



pec - ca - ta mi - se - re - re no - bis  
 - ca - ta mun - di qui tol - lis qui tol - lis pec - ca - ta qui  
 qui tol - lis qui tol - lis pec - ca - ta qui  
 pec - ca - ta mi - se - re - re no - bis

5 5 5 7 5 6 5 3 3 5 5 6 7 5 5 4 3 3 4 4 7 7 0



qui tol - lis pec - ca - ta pec - ca - ta sus - ci - pe de pre -

tol - lis pec - ca - ta pec - ca - ta mun - di qui tol - lis

qui tol - lis pec - ca - ta pec - ca - ta sus - ci - pe de - pre - ca - ti

4 7 7 0.



Handwritten musical score for "Gloria in excelsis Deo" by J. Haydn. The score is written on ten staves, with the top six staves representing vocal parts (Soprano, Alto, Tenor, Bass, and two additional parts) and the bottom four staves representing piano accompaniment. The lyrics are in Latin, including "qui tollis", "qui sedes", "ad dexteram patris", and "qui sedes ad dexteram patris". The score includes various musical notations such as notes, rests, and dynamic markings like "p" (piano) and "f" (forte). The bottom right corner contains the number "4770".



*Maggiore.*

se - re - re - no - bis

tol - lis qui tol - lis pec - ca - ta

qui tol - lis qui tol - lis pec - ca - ta

se - re - re - no - bis

*Stringendo il Tempo a poco a poco sino Allegro.*

31 32 33



*Allegretto molto.*

*2 Oboe*  
*Solo*

*2 Fag.*  
*Fag. rip.*

*Tutti*  
*Fag.*

*Allegretto molto*

*Sanc - tus Do - minus al - tis - si - mus*

*Quon - iam tu so - lus sanc - tus tu so - lus Do - minus tu so - lus al - tis - si - mus*

*Tutti*

*Chorus solo*  
*Allegretto molto*



*Gloria*

Je - su Chris - te cum sanc - to spi - ri - tu in glo - ri - a Dei pa - tris a - men  
cum sanc - to spi - ri - tu in glo - ri - a Dei pa - tris a - men  
cum sanc - to spi - ri - tu in glo - ri - a







Musical score for a large ensemble, featuring vocal parts and various instruments. The score includes dynamic markings like *p* (piano) and *f* (forte), and performance instructions such as *gva* (grave) and *Fag: rip*. The lyrics "men" and "cum sanc-to" are repeated across several vocal staves. The bottom of the page contains figured bass notation.

Figured bass notation at the bottom of the page:

4 4 6  
 4 5  
 5 6 6 7 5 4  
 6 4  
 7 5 3  
 6 4  
 4 7 7 0



spiri-tu cum sanc-to spi-ri-tu men a-san-cto spi-ri-tu men a-san-cto spi-ri-tu

Tutti Fag.

4770.



Handwritten musical score for a large ensemble. The score consists of approximately 15 staves. The top staves are for woodwinds, including a section for 2 Flutes (2 Fl.). The middle staves are for strings and other instruments. The bottom staves include vocal parts, with the word "men" appearing in the first staff. The score is marked with various dynamics and articulations, including *gva* (grave), *Solo*, *pp* (pianissimo), *p* (piano), *f* (forte), and *ff* (fortissimo). There are also fingerings and articulation marks such as *men*, *a*, *X*, and *Xp*. The bottom of the page features figured bass notation, which is a series of numbers (5, 6, 3, 6, 5, 3, 6, 6, 5, 6, 6, 5, 2, 6, 3, 6, 4, 6, 6, 5, 6, 5) used to indicate the bass line for a keyboard instrument.



Handwritten musical score for a large ensemble, featuring multiple staves with vocal and instrumental parts. The score includes dynamic markings like *Solo*, *Tutti*, *p*, *pp*, *f*, and *ff*. It also contains lyrics such as "men a men" and "Tutti". The notation is in a historical style with various clefs and time signatures.

Lyrics visible: men a men

Performance markings: *Solo*, *Tutti*, *p*, *pp*, *f*, *ff*

Measure numbers at the bottom: 75 34 72 32 55 6 6x 2

Measure numbers at the bottom right: 71 34 72 32 55 6 6x 2



a - men a - men a - men a - men a - men a - men



# Graduale a Capella

a canto fermo variato dagli Stumenti.

Corno 2<sup>do</sup> in D.

Tutti Fagotti.

Tenori  
e Bassi.

Violino 1<sup>mo</sup>

Violino 2<sup>do</sup>

Viola.

Basso  
ed Organo.

Adagio.



*Tenori e Bassi*

Si i - ni - qui - ta - tes ob - ser - va - veris Do - mi - ne Do - mi - ne qui sus - ti - ne - bit

*arco*

*arco*

*Clarinetto in A.*

*Solo*

*Soprani e Contralti*

*p* qui - a a - pud te pro - pi - ti - a - tio est et prop - ter le - gem tu - am sus - ti - mu - i - te

*p*

*p*

*p*

*pizz.*



33

*Tenori e Bassi*

Do-mine sus-ti-na-it a-ni-ma me-a in ver-bo e-jus spe-ra-vit a-ni-ma me-a in Do-mi-no

*Soprani e Contralti*

A-cus-to-di-a ma-tu-ti-na us-que ad noc-tem spe-ret Is-ra-el in Do-mi-no



*Tenore e Bassi*  
qui - a a - pud Dominum mi - se - ri cor - di - a et co - pi - o - sa a - pud e - um re -

*Fag.*  
*Soprano e Contralto*  
et ipse re - dimet Js - rael ex omnibus i - ni - qui - ta - ti - bus e - jus  
- demp - tio et ipse re - dimet Js - rael ex om - nibus i - ni - qui - ta - ti - bus

*arco*

4 7 7 0.



*Corno 1<sup>mo</sup> in A.*

*Clarini in D.*

*Corno 1<sup>mo</sup> in G.* *p*

*Corno 2<sup>do</sup> in G.* *p*

*Corno 2<sup>do</sup> in D.* *p*

*2 Clar:*

*2 Fog:*

*Tutti*

*Soprano.* *p*

*Alto.* *p* *Glo* *ri-a* *glo* *ri-a* *glo* *ri-a*

*Tenore.* *p* *glo* *ria* *pa* *tri* *glo* *ri-a* *fi* *li* *o* *et* *spi* *ri* *tu* *i* *spi* *ri* *tu* *i* *san* *cto* *si* *cul*

*Basso.* *p* *glo* *ri-a* *glo* *ria* *glo* *ria* *glo* *ria* *glo* *ria*

*Organo piena*



ri-a glo-ri-a a-men amen.

e-rat in prin-ci-pio et nunc et semper et in saecula sae-cu-lo-rum a-men amen.

-ri-a glo-ri-a a-men amen.

-ri-a glo-ri-a a-men amen.

ri-a glo-ri-a a-men amen.

2 Fog.


Tutti


5 5 3# 3# 3# 3# 4 4 4 4

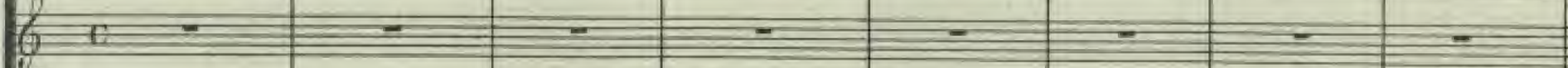



## Credo.


*All.<sup>o</sup> moderato.*

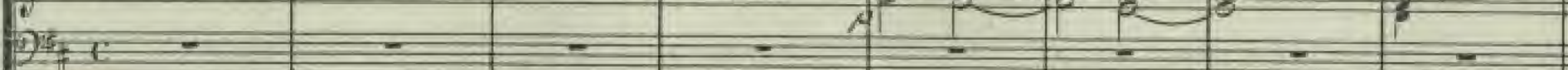
Clarino in H. 

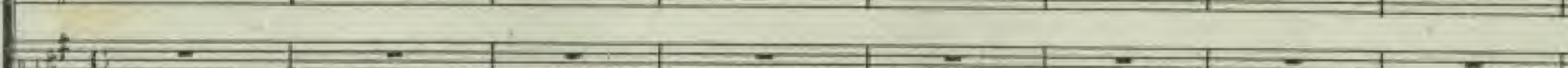
Timpani in H. 

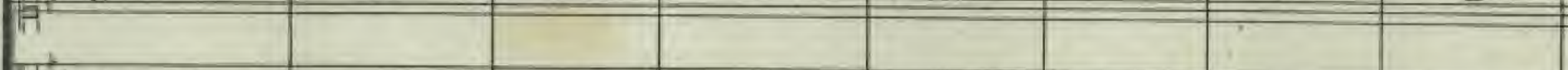
Corno 2<sup>do</sup> in H. 

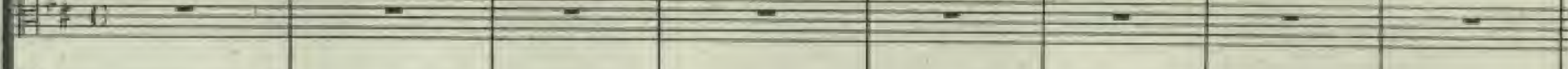
Corni in D. 


Clarineti in A. 

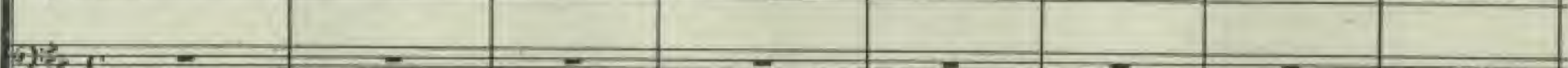
Fagotti Conc:  
e ripieno. 


Soprano. 

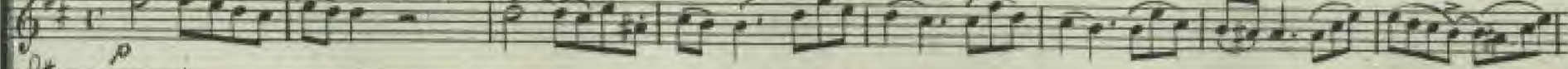
Alto. 


Tenore. 


Basso. 


Oboe Solo. 

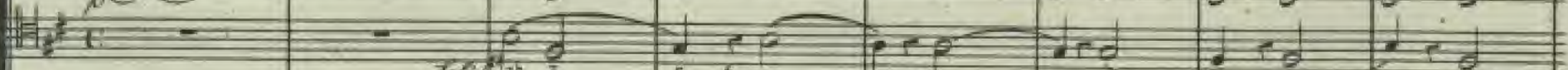
Violino 1<sup>mo</sup> 


Violino 2<sup>do</sup> 

Viola. 

Violoncello. 

Basso  
ed Organo. 

*Soli* 

*pizz* 

4 7 7 0.



Handwritten musical score on page 45. The page contains multiple staves of music. The top system includes a vocal line with a *ppp* marking and a woodwind line with a *p* marking. The middle system features a woodwind line with a *f* marking and the instruction *Tutti Fagotti*. The bottom system includes a woodwind line with a *f* marking and the instruction *Tutti arco*. The score is written in a historical style with various musical notations, including notes, rests, and dynamic markings.

ppp

p

f

Tutti Fagotti

Patrem omni-po

Tutti arco

30 31 32 33 34

6 4 = 7 5 3 2 1

4 7 7 0



ten-tem fac-to-rem coe-li et terrae *pp* cre-do visi-bi-li-um om-ni-um et in vi-si-bi-li-um

*pp* visi-bi-li-um om-ni-um et in visi-bi-li-um

*pp* vi-si-bi-li-um om-ni-um et in vi-si-bi-li-um

*pp* visi-bi-li-um om-ni-um et in visi-bi-li-um

*dol.*

5 32 32 64 6 0 32 32 64 5 5 6 6 7 3 5



cre - do Et in un-um dominum Je-sum Christum fi-li-um Dei a-ni

*pizz* *pizz* *pizz* *Tutti pizz*

*p* *Soli* *pizz*

31 7 7 7 7 5 3 5 3 5 3 6 5 5 6 6



This is a page from a musical score for 'Gloria in excelsis Deo' by Franz Liszt. The score is written for voice and piano. The top system shows the vocal parts (Soprano, Alto, Tenor, and Bass) and the piano accompaniment. The bottom system shows the piano accompaniment. The lyrics are in Latin: 'ge-ni-tum cre-do et ex pa-tre na-tum an-te omni-a sae-cu-la Deum de-o'. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). The piano part features arpeggiated figures and a 'Tutti arce' section.



Deo lumen de lu-mi-ne De - um verum de Deo ve - ro cre - do cre - do

Deum de De-o lumen de lumine Deum verum de Deo vero cre - do ge-ni-tum non fac-tum consub-

De-o lumèn de lumi-ne De - um ver - um de Deo ve - ro cre - do

Deum de De-o lumen de lumi-ne Deum verum de Deo ve-ro cre - do cre - do

*Tutti*



cre do  
 san-ti-a-lem pa-tri per quem om-ni-a om-ni-a fac-ta sunt cre-do con-sub-  
 fac-ta sunt cre-do  
 om-ni-a fac-ta sunt  
 Tutti  
 pizz.



stan - ti - a - lem pa - tri qui propter nos ho - mi - nes et prop - ter nos - tram sa - lu - tem des -

stan - ti - a - lem

stan - ti - a - lem

con - sub - stan - ti - a - lem

arco

arco

arco

arco

arco

477



[illegible]







This page of the handwritten musical score continues the 'Et incarnatus est' section. It features a complex arrangement for woodwinds, strings, and choir. The woodwind parts (flutes, oboes, and bassoons) are highly active, with the oboe and bassoon parts marked 'pp' and 'eco'. The string section provides a harmonic foundation with sustained notes and moving lines. The choir enters with the text 'Et incarnatus est' in a homophonic setting. The score is written in a clear, elegant hand, with dynamic markings and articulation symbols throughout.



Handwritten musical score for a choir and orchestra, page 55. The score is written on ten staves. The first system (staves 1-4) features a vocal melody in the first staff, with piano accompaniment in the second and third staves. The second system (staves 5-8) contains the vocal text "tus est na - tus est de spiritu sancto ex Mari-a virgine" with piano accompaniment. The third system (staves 9-10) shows a more complex piano part with multiple voices and instruments. Dynamics include "pp", "eco", "Chalm:", and "dol:". The key signature has one sharp (F#) and the time signature is 4/4.



The musical score is arranged in three systems. The first system consists of four staves: two woodwinds (labeled *lourdement Clar.*), two flutes (labeled *flco*), and a bass line. The second system consists of four staves: two vocal parts (Soprano and Alto) with lyrics, two vocal parts (Tenor and Bass) with lyrics, and a bass line. The third system consists of four staves: two woodwinds (labeled *piex:*), two flutes (labeled *piex:*), and a bass line. The score includes various musical notations such as notes, rests, and dynamic markings like *pp* and *ppco*.

Et homo homo fac - tus est homo fac - tus est Et homo homo fac - tus est homo

piex:

piex:

piex:

piex:



fac - tus est de spi - ri - tu sanc - to ex Ma - ri - a Mari - a vir - gi - ne in - car - natus est homo factus est  
 de spi - ri - tu sanc - to ex Ma - ri - a  
 de spi - ri - tu sanc - to ex Ma - ri - a Mari - a

*Segue*



*Et resurrexit.**All.<sup>o</sup> moderato.*

Clarini in H.

Timpani in H.

Corno in A.

Corni in D.

Clarineti in A.

Fagotti.

Soprano.

Alto.

Tenore.

Basso.

Oboe Solo.

Violino 1.<sup>mo</sup>Violino 2.<sup>do</sup>

Viola

Violoncello.

Basso  
ed Organo.

Cre - do et resur - rexit ter - ti - a di - e se - cun - dum scrip - tu - ras et as - cen - dit in



coelum se-det ad dex-teram pa-tris Et i-terum ven-tu-rus est cum glo-ri-a cre-do et

cre-do et iu-di-ca-re vi-vos vi-vos et

Et i-terum cre-do

arco

5 25 5 75 5 5 5 35 35 35 35 5 5 5



[illegible]



et vi-vi-fi-ca-tem qui ex patre fi-li-o-que procedit qui cum patre et fi-li-o si-mul ado-ra-tur et con-glo-

qui ex patre fi-li-o-que pro-ce-dit qui cum patre et fi-li-o a-do-ra-tur et con-

qui ex patre fi-li-o-que procedit qui cum patre et fi-li-o si-mul ado-ra-tur et con-glo-ri-fi-

qui ex patre fi-li-o-que pro-cedit qui cum patre et fi-li-o a-do-ra-tur et con-glo-ri-fi-



*p* *p* *p* *Solo* *f* *Tutti* *ff*

ri-fi-ca-tur qui lo-cutus est per pro-phetas cre-do et unam sanctam ca-  
glo-ri-fi-ca-tur cre-do qui lo-cutus est per pro-phetas et  
ca-tur qui lo-cutus est per pro-phetas cre-do et  
ca-tur cre-do qui lo-cutus est per pro-phetas et

*pizz.* *arco* *arco* *pizz.*

4. 7 31 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100



tholicam et apostoli- cam ecclesiam cre- do con- fite- or unum baptis- ma in re- missi- o- nem pec- ca- ti. eccle- si- am re- missi- o- nem pec- ca- ti. eccle- si- am cre- do

2 Conc

arco

74



ca-to - rum et ex - pec - to resur - recti - onem mor - tu - o - rum et vi - tam  
 pecca - to - rum et mor - tu - o - rum mor - tu - o - rum mor - tu - o - rum mor - tu - o - rum



ventu-ri sac-cu-li cre-do  
 cre-do  
 cre-do  
 credo

men a-men a-men a-men  
 do cre-do cre-do  
 men a-men a-men a-men  
 cre-do

4 7 7 0







men a - men amen a - men amen a - men amen

Tutti

78



This is a handwritten musical score for a vocal and piano piece, identified as 'Credo' by Franz Schubert. The score is written on ten staves. The top four staves represent vocal parts (Soprano, Alto, Tenor, and Bass), and the bottom six staves represent the piano accompaniment. The music is in G major (one sharp) and 4/4 time. The lyrics 'men credo credo cre - do credo - cre - do' are written under the vocal staves. The piano part features a prominent bass line with octaves and chords. The score is marked with 'p' for piano and 'f' for forte. The handwriting is in ink on aged paper.



# Offertorium.

69

*Allegretto.*

Soprano 1.<sup>mo</sup>  
Soprano 2.<sup>do</sup>  
Tenore.  
Basso.  
Violino 1.<sup>mo</sup>  
Violino 2.<sup>do</sup>  
Viola.  
Basso ed Organo.

Christus natus est nobis natus nobis

ve-nite a-do-re-mus ve-ni-te a-do-re-mus

*Soli*  
*pizz.*

nite a-do-re-mus ve-nite a-do-re-mus ve-ni-te exul-te-mus Do-mi-no ju-bi-le-mus

ve-nite ve-ni-te

nite ve-ni-te ve-nite a-do-re-mus

a-do-re - - - mus a-do-re-mus

*arco*

3 6 7 9



*Corni in A.*

*Clarinetti in A.*

*Soprano 1<sup>mo</sup>*

*Soprano 2<sup>do</sup>*

De - sa - lu - ta - ri nos - tro

praeo - cu - pemus fa - ciem ejus in con -

et in psal - mis in psal - mis ju - bi - le - mus ju - bi - le - mus ju - bi - le - mus e -

les - si - o - - - ne

4 7 7 0



[illegible]



ni-fe a-do-re-mus ve-ni-fe a-do-re-mus

ve-ni-te ve-ni-te

ve-ni-fe ve-ni-te a-do-re-mus Quoniam Deus magnus Do-mi-nus et rex mag-nus

a-do-re-mus a-do-re-mus

ni-fe a-do-re-mus ve-ni-te a-do-re-mus

ve-ni-fe

ni-fe ve-ni-fe ve-ni-te a-do-re-mus

a-do-re-mus a-do-re-mus

arco. 3/4

6 31 34 61 6 7



*Corni in A.*

*Clarineti.*

*Fagotti.*

*Tenore Solo.*

su - per omnes om - nes De - os quon - iam non re - pel - let Do - mi - nus ple -bem su - am

*Corni in E.*

quia in manu e - jus sunt omnes fi - nis terrae et al - ti - tu - di - nes montium ipse conspi -

The musical score is written for a large ensemble. The top system includes staves for Corni in A, Clarinets, and Fagotti, which are mostly silent in this section. Below them is a vocal solo part with lyrics in Latin. The bottom system includes staves for Corni in E and another vocal part. The music is in a key with two sharps (F# and C#) and a common time signature. The vocal parts feature a mix of half notes, quarter notes, and eighth notes, with some passages marked as 'Solo'. The instrumental parts provide harmonic support with various rhythmic patterns.



*Cornu in A*

*Cornu in B*

A handwritten musical score on aged paper. The top section features two staves for "Corni in A" and "Corni in B". Below them are several staves for vocal parts, with lyrics written underneath. The lyrics include: "cit et al fi tu di nes mon - ti - um ip - se ip - se conspi - cit ve nite ado -". The bottom section contains more staves with complex musical notation, including many sixteenth notes and rests. At the very bottom, there are some numbers and symbols, possibly indicating page or measure counts.



6



Oboe  
 Clarinet in B $\flat$   
 Bassoon  
 Horn in D  
 Trumpet  
 Timpani  
 Solo *pp*  
 Quo - ni - am ip - si - us est mare et ip - se fe - cit il - lud, et a - ri - dam funda - verunt manus manus

4 7 7 0



Handwritten musical score for "Te igitur" in G major. The score is written on ten staves, with the top four staves for vocal parts (Soprano, Alto, Tenor, Bass) and the bottom six staves for piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are in Latin: "e - jus ve - nite a - do - re - mus ve - nite a - do - re - mus et pro - ci - da - mus". The score includes various musical notations such as notes, rests, and dynamic markings like *Solo*, *p*, *pp*, and *ritard.*. The piano part features intricate arpeggiated figures and chords. The vocal parts have lyrics written below them, with some parts marked as *Solo*.



*Solo*

aa - te De - um plo - remus coram Domi - no plo - remus coram Domi - no qui fe - cit - nos qui fe - cit - nos: qui - a ip - se est

*Clarini in D*

*Timpani in D*

*Vcllo*

*Bassi*

4 7 7 0



Dominus Deus noster qui - a ip - se est Dominus De - us noster nos autem popu - lus ejus et oves pasce - ae ejus nos

C.B. Tasto Solo

4 7 7 0.







81



Clarini in D.  
 Timpani in A E.  
 Corni in E.  
 Oboi  
 2 Fl.  
 2 Clar. Chalm.  
 Clar. Chalm.  
 Tutti  
 ni-te a-do-re-mus Christus na-tus est no-bis na-tus no-bis ve-ni-te a-do-re-mus ve-  
 ni-te ve-ni-te  
 ni-te a-do-re-mus  
 - quus a-do-re-mus  
 Chris-tus na-tus est no-bis na-tus no-bis ve-ni-te a-do-re-mus ve-  
 ve-ni-te ve-ni-te ve-  
 a-do-re  
 a-do-re  
 Organo e pi no  
 Senza Org.  
 Organo pieno  
 4 7 7 0.



ni - te a - do - re - mus *p* ve - ni - te a - do - re - mus *f* ve - ni - le ju - bi - le - mus

ni - te ve - ni - te *p* ve - ni - te ve - ni - te *f* ve - ni - te

ni - te a - do - re - mus *p* + + + + +

- mus a - do - re - mus:

ni - te a - do - re - mus *p* ve - ni - te a - do - re - mus *f* ve - ni - te a - do - re -

ni - te ve - ni - te *p* ve - ni - te ve - ni - te *f* ve - ni - te a - do - re -

ni - te a - do - re - mus *p* + + + + +

- mus a - do - re - mus *f* + + + + +

*Senza Org.* *Org. pieno* *Senza Org.*



Musical score for page 84, featuring vocal and instrumental parts. The score includes staves for various instruments and voices, with lyrics in Latin. The lyrics are:

ju - bi - le - mus ju - bi - le - mus e - i ve - ni - te  
 ju - bi - le - mus ju - bi - le - mus e - i ve - ni - te  
 ju - bi - le - mus ju - bi - le - mus e - i ve - ni - te  
 ju - bi - le - mus ju - bi - le - mus e - i ve - ni - te  
 mus e - i ve - ni - te ve -

Instrumental parts include:

- 2 Fl.
- 2 Clar: Chalm.
- Org: piano

The score is written in a key signature of one sharp (F#) and a common time signature (C). The tempo is marked *Allegro*.



ve - ni - te      ve - ni - te      ve - ni - te      ju - bi - le      mus.

ni - te      ve - ni - le      ve - ni - te      ju - bi - le      mus.



*Sanctus.*

*All.<sup>o</sup> moderate*

*Clarino 1<sup>mo</sup>*  
*e Timpani in E.*  
*Clarino 2<sup>do</sup>*  
*e Corno 2<sup>do</sup> in H.*  
*Corno 1<sup>mo</sup> in A.*  
*Corni in E.*  
*Flauti.*  
*Oboi.*  
*Clarinetto in A.*  
*Fagotto.*  
*Soprano.*  
*Alto.*  
*Tenore.*  
*Basso.*  
*Violino 1<sup>mo</sup>*  
*Violino 2<sup>do</sup>*  
*Viola.*  
*Basso ed Organo.*



Handwritten musical score for a hymn, page 87. The score is written on ten staves. The first five staves are instrumental, featuring a melody in the upper staves and a solo part in the lower staves. The next five staves contain vocal parts with Latin lyrics. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: 'tus san - tus sanc - tus Do - mi - nus De - us Sa - ba - oth'.

*Solo*

tus san - tus sanc - tus Do - mi - nus De - us Sa - ba - oth

Sa - ba - oth

sanc - tus Do - mi - nus De - us Sa - ba - oth

De - us Sa - ba - oth

7 32 5 5 0



Ple - ni sunt coe - li coe - li et

4 7 7 0.











Handwritten musical score for a choir and orchestra, page 91. The score includes staves for voices and various instruments, with lyrics "na ho-si-an-na in ex-cel" and performance markings like "Solo" and "Basso".

The score is written in G major (one sharp) and 4/4 time. It features a choir with four parts (Soprano, Alto, Tenor, Bass) and an orchestra including strings, woodwinds (flutes, oboes, clarinets, bassoons), and brass (trumpets, trombones, tuba). The lyrics are: "na ho-si-an-na in ex-cel".

Performance markings include "Solo" for the Soprano, Alto, and Tenor parts, and "Basso" for the Bass part. The score also includes dynamic markings such as *p* (piano), *pp* (pianissimo), and *ppp* (pianississimo).

The bottom of the page contains a series of numbers: 1 5 2 7 0 5 6 6 5 6 5 6 5 4 4 7 7 0.



Handwritten musical score for "Gloria in excelsis Deo" by Franz Schubert, Op. 107. The score is written on 18 staves, featuring various instruments including strings, woodwinds, and brass. The music is in G major and 3/4 time. The lyrics "Gloria in excelsis Deo" are written below the vocal staves. The score includes dynamic markings such as "f" (forte) and "p" (piano), and articulation marks like "acc" (accents). The manuscript is on aged, slightly discolored paper.



Handwritten musical score for a choir and piano. The score is written on 15 staves. The top four staves are for voices (Soprano, Alto, Tenor, Bass). The bottom eleven staves are for piano accompaniment. The music is in G major and 4/4 time. The lyrics "Ho-si-an-na in ex-cel-sis" are written below the vocal staves. The score includes various musical notations such as notes, rests, and dynamic markings like "p" and "f".



2 Fl.

2 Oboe

grace

loco

Org: pieno

ar - na Ho - si - an - na Ho - si - an - na Ho - si - an - na in ex



cel sis in ex-celsis in ex-celsis in ex-celsis in ex-celsis in ex-celsis

Organo







be - ne - dic - tus be - ne - dic - tus qui ve - nit qui ve - nit qui ve - nit qui ve - nit in

no - mi - ne Do - mi - ni venit qui ve - nit in no - mi - ne no - mi - ne Do - mi - ni be - ne - dictus

qui ve - nit be - ne - dic - tus qui ve - nit qui ve - nit in no - mi - ne

no - mi - ne Do - mi - ni qui ve - nit qui ve - nit in no - mi - ne Do - mi - ni be - ne - dic - tus

Do - mi - ni be - ne - dic - tus qui ve - nit in no - mi - ne Do - mi - ni be - ne - dic - tus.



# Agnus Dei.

*Adagio*

Soprano.

Alto.

Tenore.

Basso.

Coro.

Violino 1<sup>mo</sup> *Con sordini*

Violino 2<sup>do</sup> *Con sordini*

Viola *Con sordini*

Basso ed Organo. *Con sordini*

Ag - nus De - i ag - nus qui tol - lis pec -

Ag - nus De - i ag - nus De - i qui tol - lis pec -

Ag - nus ag - nus

*Fatti*



[illegible]



ca-ta-mun-di mi-se-re-re mi-se-re-re no-bis Ag-nus  
 ca-ta-mun-di mi-se-re-re no-bis Ag-nus  
 ca-ta-mun-di mi-se-re-re no-bis Ag-nus  
 ca-ta-mun-di mi-se-re-re no-bis Ag-nus

De Ag-nus qui tol-lis pec-ca-fa-mun-di  
 Dei Ag-nus Ag-nus qui tol-lis pec-ca-fa-mun-di  
 Dei Ag-nus Ag-nus qui tol-lis pec-ca-fa-mun-di  
 Dei Ag-nus Ag-nus qui tol-lis pec-ca-fa-mun-di

*ritardando*  
 + 7 7 0



*Dona nobis.*

101

*Andesite.*

*Clarini* in *E.*

*Timpani in E.*

*Corni in E.*

*Corni in II.*

*Flouris.*

Obei.

*Clarinetti in A.*

*Fagotto.*

*Soprano.*

*Alto.*

*Tenore.*

*Basso.*

Violino 1<sup>mo</sup>

*Violino 2<sup>do</sup>*

*Viola.*

*Basso  
ed Organo.*

2100



pa - cem pa - cem do - na no - bis no - bis pa - cem pa - cem pa - cem pa - cem da pa - cem

*mf*

*2 Contr.*

*arco*

*T. Solo*

4 7 7 0



[illegible]



Handwritten musical score for "Gloria in excelsis Deo" by Giovanni Battista Pergolesi. The score is on aged, yellowed paper and features multiple staves for voices and instruments. The lyrics "Gloria in excelsis Deo" are written in Italian. The score includes a "Tutti" marking and a "Solo" marking. The bottom of the page shows figured bass notation for the basso continuo.



The musical score on page 105 consists of several staves. The top staves show instrumental parts with various notes and rests. Below these are vocal staves with the lyrics:

na pa cem da pa cem do na  
 na pa cem da pa cem do na  
 na pa cem da pa cem do na

The notation includes dynamic markings such as *p* (piano) and *pp* (pianissimo). The bottom of the page features a series of numbers: 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.







74



pa - cem do - na no - bis pa - cem

*Solo*

*arco*



Handwritten musical score for a piano solo, page 109. The score is written on 14 staves. The first two staves are empty. The third and fourth staves contain a melodic line with "Solo" and "p" markings. The fifth and sixth staves are empty. The seventh and eighth staves contain a bass line with "Basso Solo" and "p" markings. The ninth and tenth staves are empty. The eleventh and twelfth staves contain a bass line with "Basso Solo" and "p" markings. The thirteenth and fourteenth staves are empty. The score includes various musical notations such as notes, rests, and dynamic markings.

4 7 7 0 .



Musical score for page 110, featuring vocal and instrumental parts. The score includes staves for Soprano, Alto, Tenor, Bass, Violin I, Violin II, Viola, and Cello/Double Bass. The lyrics are "do na pa cem".

The score is written in G major (one sharp) and 4/4 time. The tempo is marked "Allegro". The dynamics range from *pp* (pianissimo) to *mf* (mezzo-forte).

The vocal parts (Soprano, Alto, Tenor, Bass) enter in the first system with the lyrics "do na pa cem". The instrumental parts (Violin I, Violin II, Viola, Cello/Double Bass) provide accompaniment.

The score includes a section marked "Tutti" and "Vllo e B. parte:" (Violin and Bass part). The page number "110" is visible in the top left corner.



pa - cem pa - cem pa - cem pa - cem pa - cem pa - cem pa - cem pa - cem



mf

*Tutti*

cem da pa cem

pa

pp

arco

pp

4 7 7 0



[illegible]



[illegible]



The musical score on page 115 consists of several systems of staves. The top systems include vocal parts and instrumental parts for Clarinet (Chalm.) and Flute (Fag. rip.). The vocal parts have lyrics: "cem do - na no - bis" and "cem do - na nobis". The instrumental parts include dynamics like *pp* and *f*. The bottom of the page features figured bass notation with figures: 6 4, 5 3, 6 4, 5 6, 6 4, 5 6.



pa - cem do - na no - bis pa - cem do - na no - bis pa - cem pa - cem

pa - cem pa - cem do - na no - bis pa - cem pa - cem pa - cem pa - cem

pa - cem do - na no - bis pa - cem do - na pa - cem

no - bis pa - cem do - na no - bis pa - cem pa - cem pa - cem

*Tutti*

*arco*

*arco*

*arco*

*Tutti*

$\frac{4}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{1}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{1}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{1}{4}$



da na pa - cem do na no bia pa - cem do na no bia pa - cem

da pa - cem pa

cem do na no bia pa

*pp* *f* *arco*



pa - cem pa - cem pa - cem do - na no - bis pa - cem



*p* *pp*

*Solo*

*Fag. conc:*

*rip.*

*Tutti*

*pp*

cem pa cem pa cem pa cem pa cem

pa cem pa cem pa cem

pa cem pa cem pa cem

pa cem pa cem pa cem

*Senza V<sup>oli</sup>*

*V<sup>oli</sup>*

*B. picc:*

*picc:*

*piace*

*piace*

*Basso*

4 7 7 0







# Vogler Missa N° 2.

Tromboni.

1

*Kyrie*

*Andante.*

Alto. Tenore. Basso.

*Minore.* *Maggiore.*



## Tromboni.

## Gloria.

*Allegretto.* 16 10 10 10

10 8 10 8 10 8

*Minore.* 30 7 30 7 30 7

*Stringendo il Tempo poco a poco sino Allegro molto.* 1 26 1 26 1 26



Tromboni

3

Three staves of music for Tromboni. The first staff has a treble clef and a key signature of one sharp (F#). The second and third staves have a bass clef and the same key signature. The first measure of each staff is marked with a double bar line and the number 22. The second measure of each staff is marked with a double bar line and the number 4. The third measure of each staff is marked with a double bar line and the number 3. The music consists of eighth and sixteenth notes.

*Graduale  
a Capella.*

*Adagio.*

Three staves of music for Graduale a Capella. The first staff has a treble clef and a key signature of one sharp (F#). The second and third staves have a bass clef and the same key signature. The first measure of each staff is marked with a double bar line and the number 80. The music consists of half and whole notes. The first staff has a dynamic marking of *p* (piano) in the second measure. The second and third staves have a dynamic marking of *p* (piano) in the second measure.

Three staves of music for Graduale a Capella. The first staff has a treble clef and a key signature of one sharp (F#). The second and third staves have a bass clef and the same key signature. The first measure of each staff is marked with a double bar line and the number 90. The music consists of half and whole notes. The first staff has a dynamic marking of *sf* (sforzando) in the first measure. The second and third staves have a dynamic marking of *sf* (sforzando) in the first measure.

*All<sup>o</sup> moderato.*

*Credo.*

Three staves of music for Credo. The first staff has a treble clef and a key signature of one sharp (F#). The second and third staves have a bass clef and the same key signature. The first measure of each staff is marked with a double bar line and the number 17. The music consists of eighth and sixteenth notes. The first staff has a dynamic marking of *f* (forte) in the second measure. The second and third staves have a dynamic marking of *f* (forte) in the second measure. The first staff has a dynamic marking of *f* (forte) in the third measure. The second and third staves have a dynamic marking of *f* (forte) in the third measure. The first staff has a dynamic marking of *f* (forte) in the fourth measure. The second and third staves have a dynamic marking of *f* (forte) in the fourth measure. The first staff has a dynamic marking of *f* (forte) in the fifth measure. The second and third staves have a dynamic marking of *f* (forte) in the fifth measure. The first staff has a dynamic marking of *f* (forte) in the sixth measure. The second and third staves have a dynamic marking of *f* (forte) in the sixth measure. The first staff has a dynamic marking of *f* (forte) in the seventh measure. The second and third staves have a dynamic marking of *f* (forte) in the seventh measure. The first staff has a dynamic marking of *f* (forte) in the eighth measure. The second and third staves have a dynamic marking of *f* (forte) in the eighth measure. The first staff has a dynamic marking of *f* (forte) in the ninth measure. The second and third staves have a dynamic marking of *f* (forte) in the ninth measure. The first staff has a dynamic marking of *f* (forte) in the tenth measure. The second and third staves have a dynamic marking of *f* (forte) in the tenth measure. The first staff has a dynamic marking of *f* (forte) in the eleventh measure. The second and third staves have a dynamic marking of *f* (forte) in the eleventh measure. The first staff has a dynamic marking of *f* (forte) in the twelfth measure. The second and third staves have a dynamic marking of *f* (forte) in the twelfth measure. The first staff has a dynamic marking of *f* (forte) in the thirteenth measure. The second and third staves have a dynamic marking of *f* (forte) in the thirteenth measure. The first staff has a dynamic marking of *f* (forte) in the fourteenth measure. The second and third staves have a dynamic marking of *f* (forte) in the fourteenth measure. The first staff has a dynamic marking of *f* (forte) in the fifteenth measure. The second and third staves have a dynamic marking of *f* (forte) in the fifteenth measure. The first staff has a dynamic marking of *f* (forte) in the sixteenth measure. The second and third staves have a dynamic marking of *f* (forte) in the sixteenth measure.



## Tromboni.

*Et incarnatus est. Et resurrexit.*



Tromboni.

5

First system of music for Tromboni, measures 1-10. The score is written for three staves (Soprano, Alto, Bass) in G major (one sharp) and 2/4 time. Measures 1-4 contain whole notes, and measures 5-10 contain half notes. Fingerings 5 and 6 are indicated above the notes in measures 5 and 6 respectively.

Offertorium.

*Allegretto.*

Second system of music, measures 11-20. The tempo is marked *Allegretto*. Measures 11-12 are marked with a double bar line and a forte *f* dynamic. Measures 13-14 contain eighth notes, and measures 15-16 contain quarter notes. Measures 17-18 contain eighth notes, and measures 19-20 contain quarter notes. Fingerings 30, 46, 1, 3, and 28 are indicated above the notes in measures 11, 13, 15, 17, and 19 respectively.

Third system of music, measures 21-30. The score continues with eighth and quarter notes across three staves. Measure 21 has a fingering of 4 indicated above the first note.

Fourth system of music, measures 31-40. The score continues with eighth and quarter notes across three staves. Measures 31, 33, and 35 have a fingering of 1 indicated above the first note. Measures 32, 34, and 36 have a fingering of 6 indicated above the first note.



*Allegro.**Sanctus.*

6 7

6 3

6 3

5



Tromboni

7

*Andante.*

*Benedictus et Agnus Dei tacet.*

*Dona nobis.*















Mus  $\frac{3563}{116}$



